

MEET THE COLORPACK II

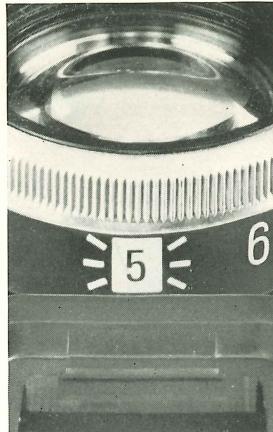


How to make good pictures
with your Polaroid Land camera.
Please take a few minutes to
read this book carefully.

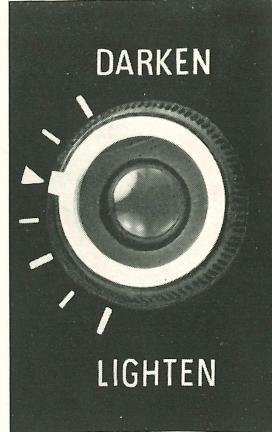
HOW TO MAKE A PICTURE



for black and white



for color



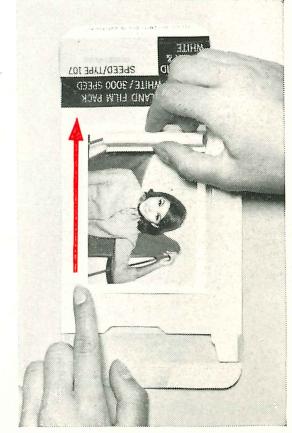
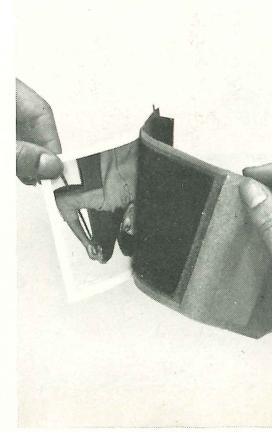
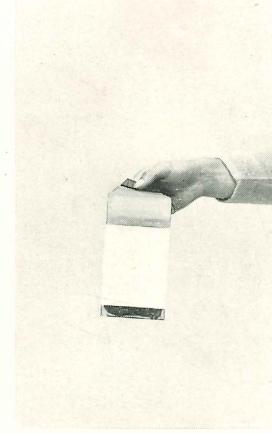
1 SET FILM SELECTOR, DISTANCE, L/D CONTROL
p. 8

a quick look



2 SHOOT
p. 9

3 PULL WHITE TAB
p. 12



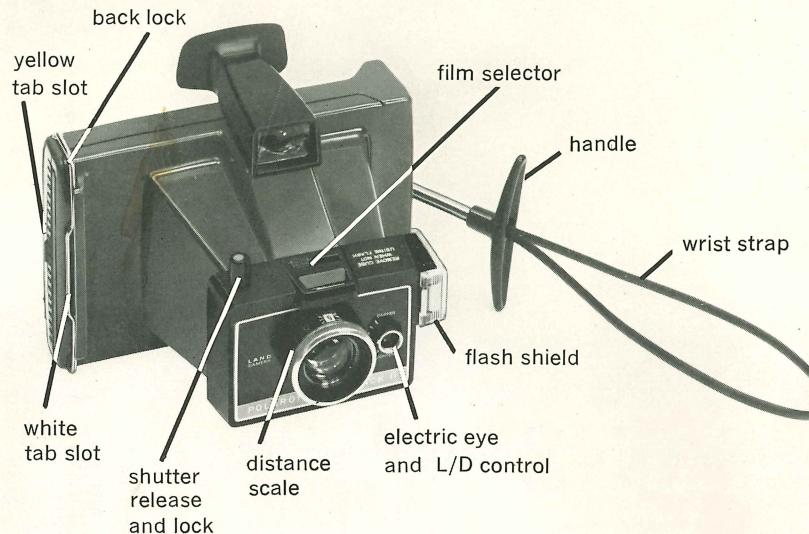
4 PULL YELLOW TAB
p. 13

5 WAIT
p. 14

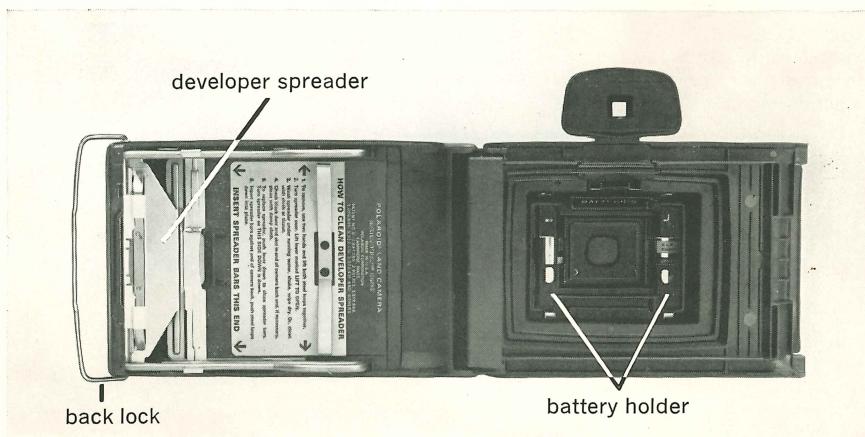
6 SEPARATE
p. 14

7 COAT B&W
p. 15

KNOW YOUR CAMERA



Shutter lock: To unlock shutter release button, turn it counterclockwise.



IMPORTANT: Keep developer spreader clean; change batteries yearly (pages 20, 25).

HOW TO MEASURE 5 FT. WITH THE COLOR SPOT IN THE VIEWFINDER

For most pictures of people, 5 ft. is a good distance. The 5 ft. Color Spot in the viewfinder helps you to place yourself 5 ft. from your subject.

Look through the viewfinder and place the Color Spot over the person's face. Move closer, or back up, until it covers your subject from the top of the head to the point of the chin.

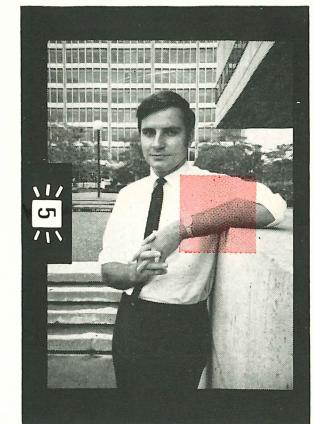
Your subject will then be about 5 ft. from the lens.

If the person is wearing a hat, or has a tall hairdo, or is a bearded man, you'll have to guess where the top of the head or the end of the chin is.

If you're snapping two or three people, try to have them all about the same distance from the camera and use the 5 ft. Color Spot on one face.

You can use the Color Spot for side views as well as for full face pictures.

The Color Spot is not designed for use with very small children; measure the distance some other way.



For vertical pictures: Use the Color Spot to measure distance for 5 ft. pictures, then move it off the face and frame your subject as you want to.

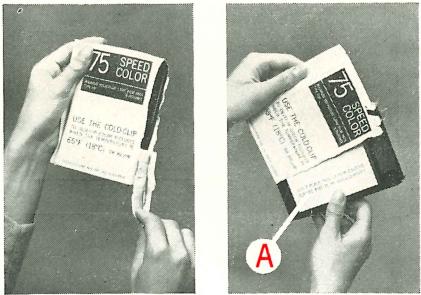
HOW TO SET THE LENS

Turn the front of the lens to the correct distance mark.

Lens setting for color: To get good, clear color pictures you must know how far it is from the lens to the subject and turn the lens to the correct distance mark. For subjects more than 50 ft. from the camera, set the lens to 50+.

Lens setting for black and white: For almost all black and white pictures, turn the lens to 5 ft. A click stop will hold it there. You don't have to measure distance carefully; everything from about 3 ft. to far away will be in focus. For the sharpest pictures of very distant scenes, turn the lens to 50+.

All distances: You can see the lens setting in the bottom of the viewfinder.



HOW TO LOAD FILM

Always do this in the shade, not in direct sunlight, to avoid fogging the film.

The film: This camera takes two kinds of Polaroid Land film packs—3000 speed black and white, Type 107, or 75 speed color, Type 108. Each pack makes eight pictures, $3\frac{1}{4} \times 4\frac{1}{4}$ in.

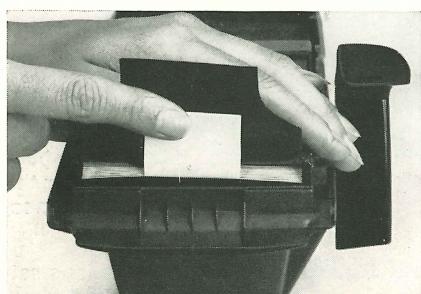
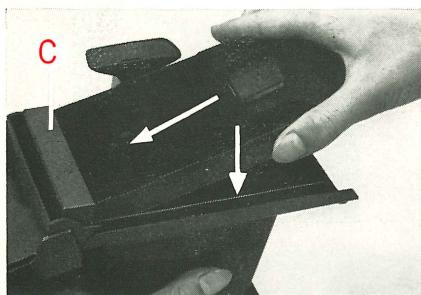
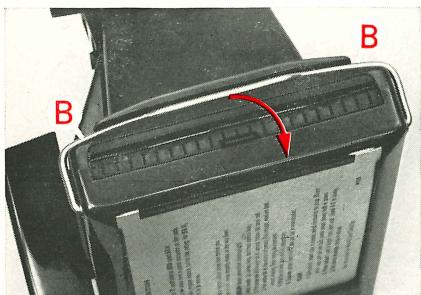
1. Open the package: Slide the film bag out of the box. Handle it carefully and only by the edges. Tear the bag along the dotted line, spread the sides and remove the pack. Hold it by the edges. Discard the moisture absorbing card (A) with color packs.

With color film there's a set of print mounts, with black and white a print coater. Please read the instruction sheet so you'll know how long to develop your pictures. Save the box to carry prints or to hold waste paper.

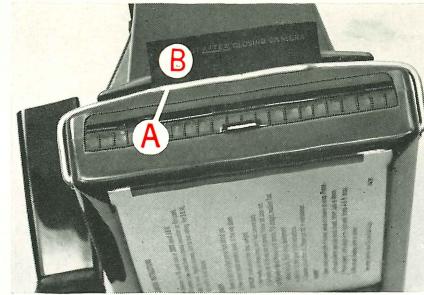
2. Unlock and open the back: Push up both ends of the back lock (B) and open the back all the way. Be careful not to drop the camera as the back opens.

3. Insert the pack: Hold the film pack by the edges as shown. Push the closed end of the pack under the light shield (C) against a spring and then push the pack down into the camera.

4. Check the white tabs: Be sure that they are not caught between the pack and the camera.



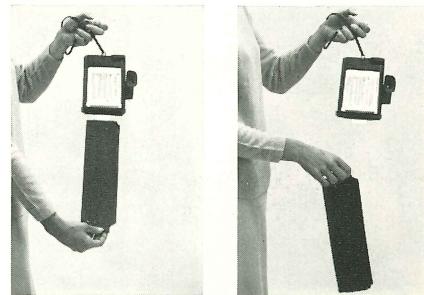
5. Close and lock the back: Hold the back closed and push down on the center of the lock (A). The black tab on the safety cover (B) sticks out behind the lock.



6. Grip the black tab: Hold the camera by the handle and get a grip on the black tab (C) as shown. The black tab is the end of the safety cover.



7. Pull the safety cover all the way out of the camera: Pull it straight and be careful not to rip it.

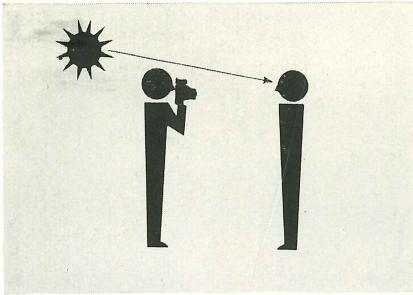


8. Look for the white tab: When the safety cover is removed, a white tab (D) should stick out of the small slot next to the lock.



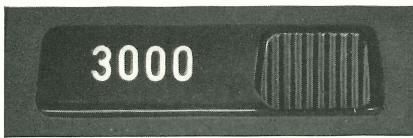
If you can see a white tab, you are now ready to take picture No. 1.

If there is no white tab: Turn to page 16.



HOW TO TAKE PICTURES IN BRIGHT DAYLIGHT OUTDOORS

Stand so the light on the subject is coming from **behind** you or from the side, but not from in front of the camera. Hold the camera in your left hand, with the strap around your wrist.

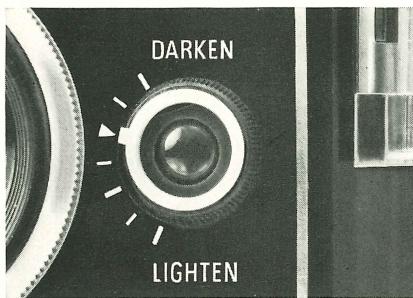


1. Set the Film Selector:

For 3000 speed black and white film.



For 75 speed color film.



2. Check the L/D control: Ordinarily it should be at the Normal position, as shown. On the back of some color film packs you may find printed instructions advising you to set the L/D control one mark toward **LIGHTEN** for all pictures made with that pack. Please follow that advice; it's important.

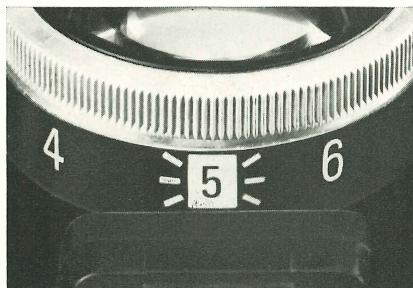
3. SET THE LENS FOR DISTANCE

For color: For most pictures of people, set the lens to 5 ft. Use the 5 ft. Color Spot in the viewfinder to measure the distance (see page 9, top).

For other distances, always measure and set the lens to the right mark.

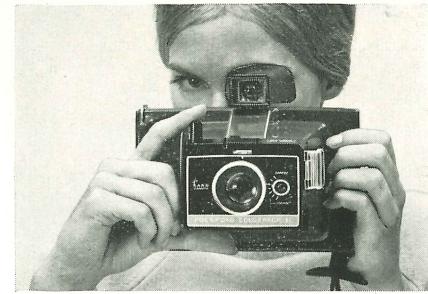
For black and white: For almost all pictures, turn the lens to 5 ft.; everything from about 3 ft. to far away will be in focus. For the sharpest pictures of very distant scenes, turn the lens to 50+.

The lens distance setting can be seen in the bottom of the viewfinder.



4. Aim: For 5 ft. pictures, place the Color Spot on the person's face, move closer or back up until it covers from the top of the head to the chin.

For pictures at other distances, don't use the Color Spot for measuring distance.



5. Shoot: Hold the camera as shown, so your right thumb stops your forefinger from pushing the camera down.

Press the red button smoothly and slowly without moving the camera. Hold the button down for about a second, then let it come up.

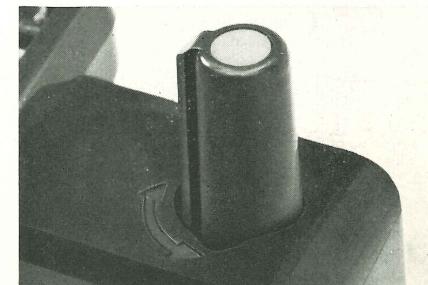
YOU ARE NOW READY TO DEVELOP THE PICTURE AS SHOWN ON PAGE 12.

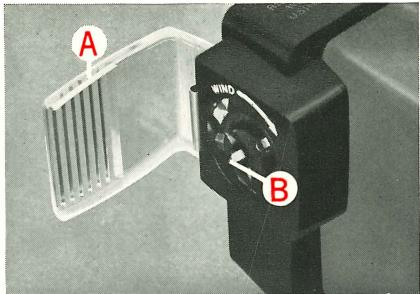
For vertical pictures: Keep the same grip, but turn the camera on its side. Use the Color Spot to measure distance for 5 ft. pictures, then move it off the face and frame your subject as you want to.

WHEN TO LOCK THE SHUTTER

The shutter release button should be locked if the camera is to be carried in a bag or in a box with other things, etc. To lock the button, turn it clockwise.

This precaution is recommended because steady light pressure on the shutter button may depress it just enough to cause current to flow out of the camera batteries. If the batteries are weak or dead, the shutter will not operate.

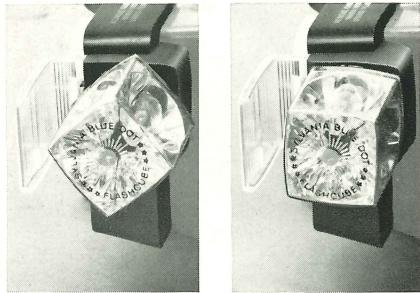




HOW TO MAKE FLASH PICTURES

This camera uses flashcubes, each containing four flashbulbs. After each flash a spring motor turns the cube to the next good bulb. After the fourth flash the cube stops at a 45 degree angle.

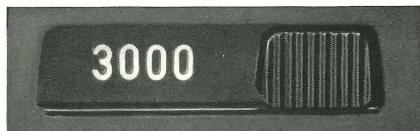
Swing out the shield (A): This uncovers the flashcube socket (B).



Insert and wind: A new cube goes in at a 45 degree angle. Press it into the socket firmly, then turn it clockwise as far as it will go to wind up the spring motor. It will stop with one bulb pointing straight ahead.

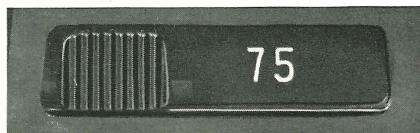
If you insert a partly used cube, wind up the motor and place the cube so a new bulb points straight ahead and a blown bulb points down.

To remove a cube, just pull it straight out of the socket.

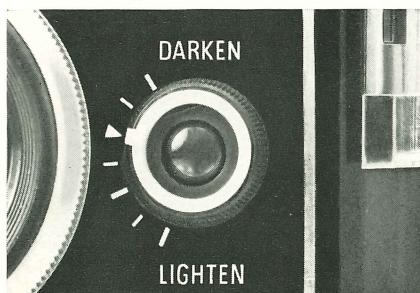


Set the Film Selector:

For 3000 speed black and white film.



For 75 speed color film.



Check the L/D control: Ordinarily, there's no need to touch it. Leave it at the Normal position, as shown. On the back of some color film packs you may find printed instructions advising you to set the L/D control one mark toward LIGHTEN for all pictures made with that pack. Please follow that advice; it's important.

FORMULA FOR GOOD FLASH SHOTS

This camera gives best results when your subject is about 5 ft. from the lens.

1. Place your subject: Try to have a background, preferably of a light, bright color, a few feet behind your subject.

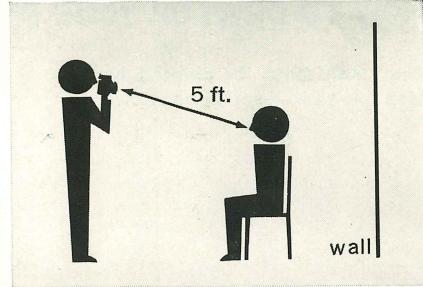
Try not to shoot flash pictures where the background is dark or far away.

2. Turn the lens to the 5 ft. mark.

3. Stand 5 ft. away and aim: Place the 5 ft. Color Spot in the viewfinder over the person's face. Move closer, or back up, until it covers from the top of the head to the chin. Your subject will then be about 5 ft. from the lens.

4. Shoot: Hold the camera as shown, so your right thumb stops your forefinger from pushing the camera down.

Press the red button smoothly and slowly without moving the camera.



YOU ARE NOW READY TO DEVELOP THE PICTURE AS SHOWN ON PAGE 12.

Distances other than 5 ft.: The farthest away you can be is about 8 ft. You can come as close as 4 ft., but **only** if your subject is about an arm's length from a light colored background.

For color, always measure carefully and set the lens to the right mark.

For black and white, set the lens to 5 ft. for all flash pictures.



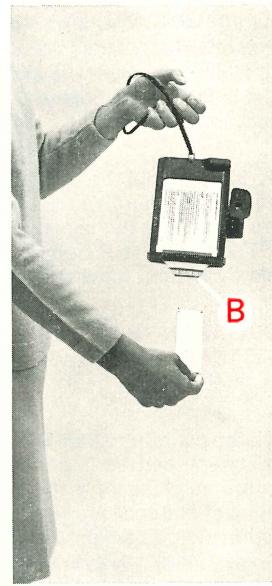
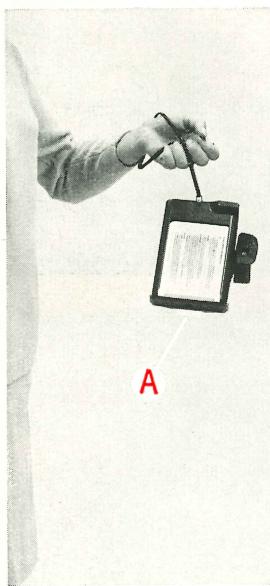
For vertical pictures: Turn the camera so the flashcube is up. Use the Color Spot to measure distance for 5 ft. pictures, then move it off the face and frame your subject as you want to (see page 5).

Flash don'ts: Don't try to make flash pictures in daylight. Don't try to make daylight pictures with a used flashcube in the socket. Don't shoot flash pictures in explosive atmospheres.

HOW TO DEVELOP YOUR PICTURE

Don't hold onto the camera body!
Use the strap handle, as shown.

FIRST, PULL THE WHITE TAB OUT OF THE CAMERA.



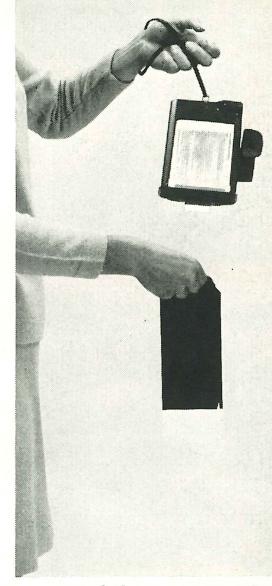
1. Let the camera hang:

2. Pull the white tab (A) all the way out of the camera:
This causes a yellow tab (B) to pop out of a narrow door in the end of the camera.

Never pull a white tab if you can see a yellow tab: If you accidentally pull a white tab while a yellow tab is showing, don't pull another. Instead, follow the steps shown on page 17.

If no yellow tab pops out: Don't pull another white tab. Instead, follow the steps shown on page 17.

THEN, PULL THE YELLOW TAB OUT.

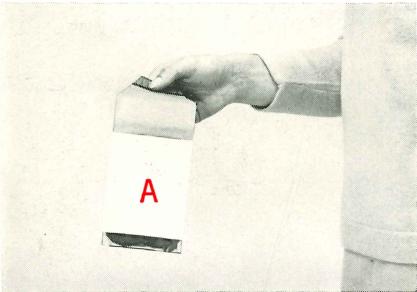


3. Grip the center of the yellow tab:

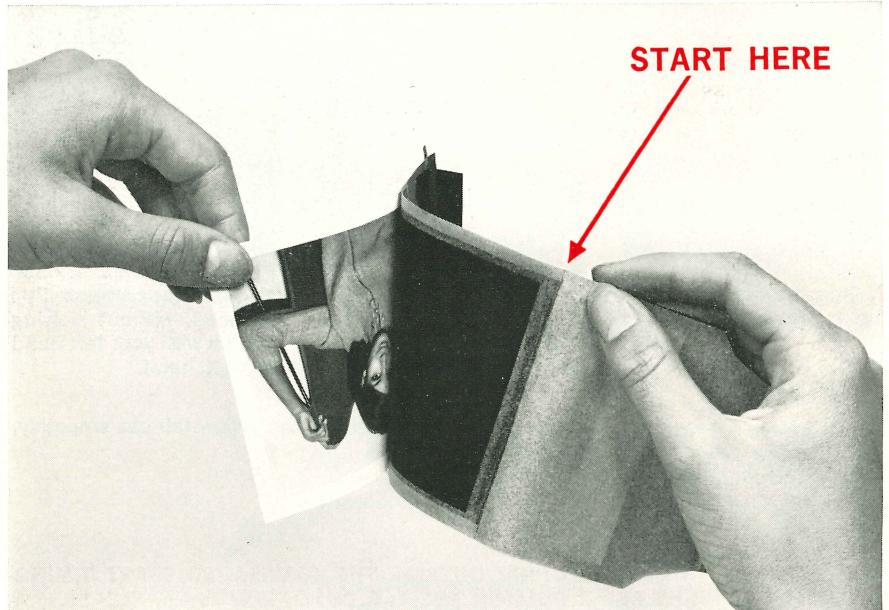
4. Pull the yellow tab all the way out of the camera: Pull straight, smoothly, at medium speed, without slowing down or stopping. Pull the camera up with your left hand as you pull the tab down with your right hand.

If you have trouble pulling the yellow tab out smoothly, turn to page 21.

THE PICTURE IS NOW DEVELOPING OUTSIDE THE CAMERA, SO START TIMING DEVELOPMENT RIGHT AFTER PULLING THE TAB OUT. NEXT PAGE, PLEASE.



5. Develop the picture for the full time given in the film instruction sheet: Let the film hang from the yellow tab without moving, or lay it down flat. **Don't touch or bend the part where the picture is developing (A).**

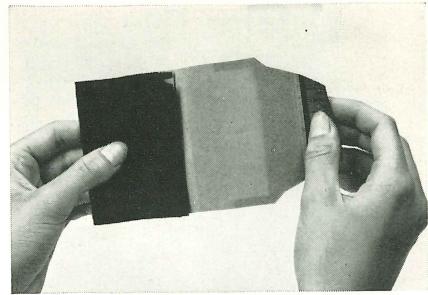


6. Separate the print: After the full development time, **quickly** lift the print away from the rest of the paper, starting from the end near the yellow tab, as shown. **Don't** start at the other end; you will get developer chemicals on your fingers.

Some Polaroid pictures may have gray backs, not white as shown here. Separate those in exactly the same way.

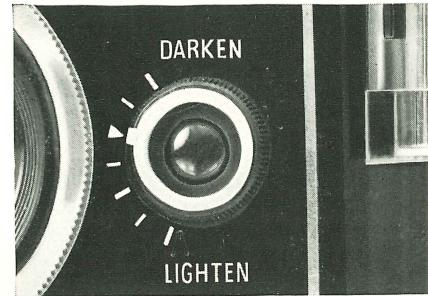
7. Fold up the negative: To avoid touching chemicals left after the print is removed, fold up the negative with the moist side in. Please put it in a waste-basket.

Caution: Please be sure to read the CAUTION notice on page 25.



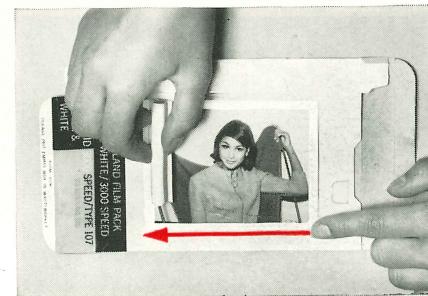
HOW TO MAKE YOUR NEXT PICTURE LIGHTER OR DARKER

To lighten or darken another picture of the same subject in the same place, with the same lighting, use the LIGHTEN/DARKEN control. For a small change, turn the control one mark toward LIGHTEN or DARKEN; for a bigger change, move it two marks.



CARE OF BLACK AND WHITE PRINTS

Pictures made with Type 107 film must be coated to protect them from fading and other damage. A coater is supplied with each film package. The film instruction sheet gives full details of how to coat and handle Type 107 pictures.



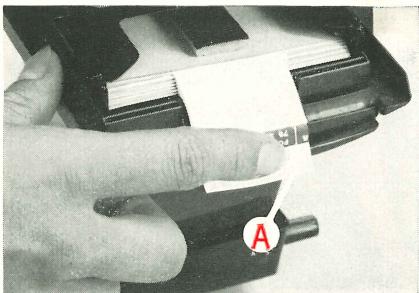
CARE OF COLOR PRINTS

To protect them from cracking, rough handling, and other damage, color prints should be mounted, as soon as convenient, on the cardboard print mounts supplied with each film package. Directions are on the mounts. The film instruction sheet gives full information about handling and storing color prints.

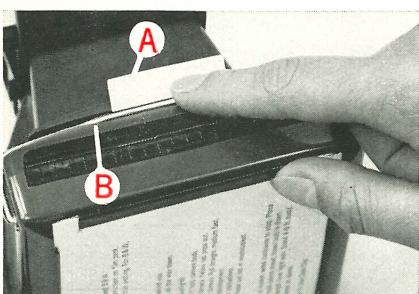


IF NO WHITE TAB APPEARS AFTER PULLING OUT THE SAFETY COVER

If there's no white tab in the slot, do the following in the shade or indoors, but not in bright sunlight.



1. Unlock the back of the camera, open it part way and, without disturbing or moving the film pack, push the white tab (A) out into the open.



2. Close and lock the back of the camera, making sure that the white tab (A) is outside and behind the lock (B).

REMEMBER: YOU CAN OPEN A LOADED CAMERA, IF YOU DO IT CAREFULLY

If you're indoors or in the shade, and if you don't move the film pack, you can open the camera back to adjust film tabs, or to clean the developer spreader (page 20). If you move the pack while the back is open, only one piece of film will be ruined; the rest will still be good.

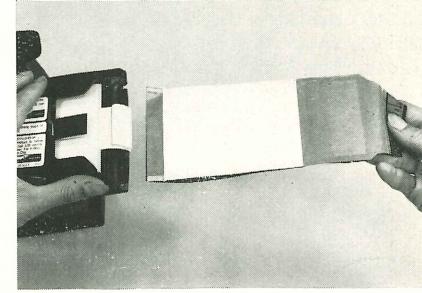
IF NO YELLOW TAB APPEARS WHEN YOU PULL THE WHITE TAB, STOP!

Don't pull another white tab. Instead, do the following in the shade or indoors:

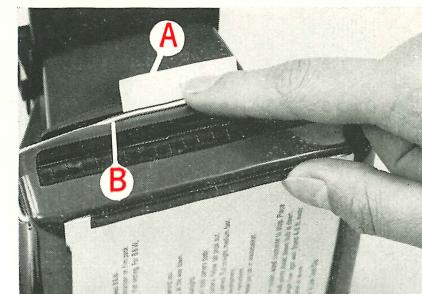
1. Carefully open the camera back without moving the pack and take hold of the yellow tab that failed to come out through the slot. You can use a pencil point to make sure the pack doesn't move.



2. Still being careful not to move the pack, gently pull the yellow tab all the way out of the camera and discard that piece of film. Don't try to save it.



3. While the back is open, check that the developer spreader and the yellow tab slot are clean. If necessary, clean them as shown on page 20.



4. Close and lock the camera back, making sure that the next white tab (A) is outside and behind the lock (B), as shown.

DIRT IN THE SPREADER OR THE YELLOW TAB SLOT WILL BLOCK THE YELLOW TAB. BE SURE TO KEEP THEM CLEAN. SEE PAGE 20.

CHECK THE TEMPERATURE! IT'S IMPORTANT

Cold and heat have a great effect on the way your picture develops and on the quality of the picture. Even moderate cold can ruin your pictures unless you take steps to prevent trouble.

The important thing is the temperature of the camera and film at the time you are developing the picture.

The normal development time for color film is set for temperatures of 75°F and warmer. When it's a bit cooler the action of the developer chemicals slows down and you must develop for a longer time. In each film instruction sheet there is a

little thermometer drawing showing how long to develop at different temperatures.

When the temperature gets below 65°F the chemicals act so slowly that color film won't develop well unless you use the Cold-Clip, as described below.

Black and white pictures are also affected by the cold, but not as much as color pictures. Don't use the Cold-Clip for black and white pictures. Instead, develop for longer times, as shown in the instruction sheet thermometer.

Whenever it's too cool to be comfortable in just a short-sleeved shirt, use the Cold-Clip with color film and use longer developing times for black and white.

HOW TO USE THE COLD-CLIP

The Cold-Clip is carried in a pair of slots on the back of the camera. Slide it out as shown. Instructions are on the back.

1. Before starting to take pictures, warm up the Cold-Clip by placing it in an inside pocket, or between your body and arm, for about five minutes.

2. Pull the white tab out, but before pulling the yellow tab take out the warmed Cold-Clip and hold it as shown.

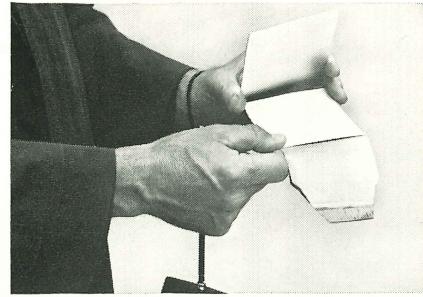


3. Pull the yellow tab out of the camera.



4. Immediately open the Cold-Clip and place the entire piece of film inside the Cold-Clip with the tab hanging out as shown. **This must be done within 10 seconds after pulling the tab out.**

You can either let the camera hang from your wrist or continue to hold the handle.

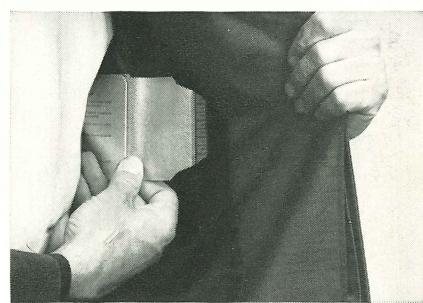


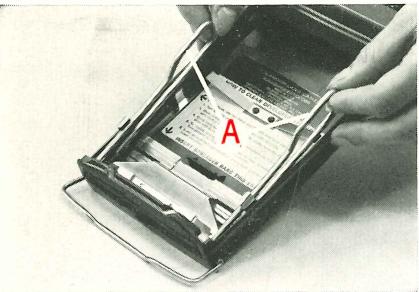
5. Put the Cold-Clip, with the film inside, between your body and arm while the picture develops.

6. Develop the picture for 60 seconds inside the Cold-Clip, then remove the film and separate the picture.

Occasionally, developer may leak from the film and stick to the Cold-Clip. Avoid contact with this material. (Please read the CAUTION notice on page 25.) Before using the Cold-Clip again, wipe it clean with a damp cloth.

Don't use the Cold-Clip for black and white pictures.





KEEP THE SPREADER CLEAN

The developer spreader is the most important part of your camera. It must be kept clean, or you won't get good pictures. Signs that the spreader must be cleaned are: a yellow tab does not pop out when a white tab is pulled; or, there are developer chemicals on the back of a picture.

1. Remove the spreader: Use two hands and lift both steel loops (A) together. They are held by springs. The spreader will come out of the camera.

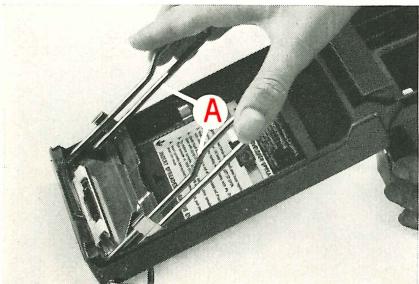
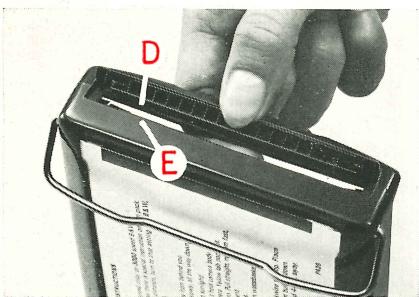
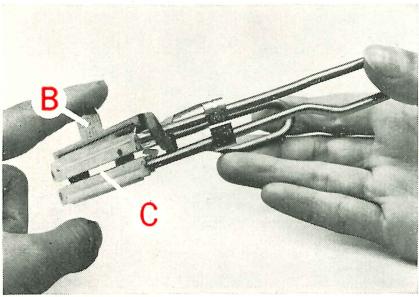
Handle it carefully! If you drop it, twist it, or otherwise handle it roughly, some of the parts may get bent and you will be unable to get good pictures. The camera will then have to go to a Polaroid repair station.

2. Open the spreader bars: Turn the spreader over so you see THIS SIDE DOWN. Lift the flat lever (B) marked LIFT TO OPEN. This opens the spreader bars (C).

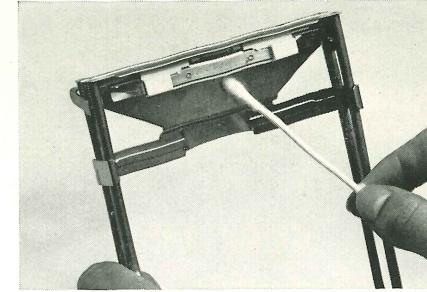
3. Wash, shake, wipe dry: Hold the spreader under running water to clean out any developer chemicals that may be on it. Shake off the water, then wipe the parts dry with a lint-free cloth or tissue. Hold the spreader as shown above, so your fingers can't get caught, and push down the lever (B) to close the spreader bars.

4. Clean the tab slot: If dirt collects here, the yellow tab can't pop out. Carefully open the narrow door (D) and clean the slot (E) with a damp cloth.

5. Replace the spreader: Turn it so THIS SIDE DOWN is down. Place the spreader in the camera back as shown and push the steel loops (A) down so they snap into place.



If you have no water: In an emergency you may be able to clean the spreader with cotton or cloth on a thin stick, such as a toothpick. This is not as good as washing and the spreader should be washed as soon as possible.



TAB PULLING HINTS

If you have trouble pulling out the yellow tab as shown on page 13, try one of the



If you're sitting: Hold the strap handle so the camera hangs freely. Grip the center of the yellow tab and use it to

raise the camera so it's more level. Then, pull the tab straight out, all the way, smoothly and at medium speed.



If you can't pull smoothly and easily: Using the strap handle, hold the camera low (so the handle is about at your waist).

Grip the center of the yellow tab. Pull the camera up smoothly, at medium speed, so the tab comes out all the way.

NEVER JERK THE TAB OUT CARELESSLY; YOU MAY RUIN YOUR PICTURE.



DAYLIGHT PICTURE HINTS

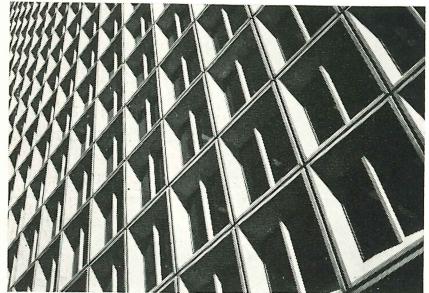
The best light for pictures of people: On a very bright, hazy day the light is even and the shadows are soft.



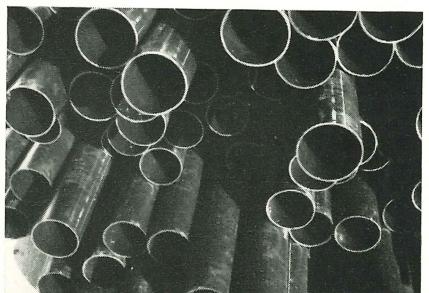
To fill the picture nicely: Shoot two heads close together.

Give your subjects something to do, or to hold; they'll be more relaxed.

In the shade or on a dark day: The shutter will move quite slowly because the light is not bright. Therefore, you have to be very careful not to shake the camera. Hold the shutter release button down for at least a second and don't move at all until you let it up.



For pictures of places and things: Try to shoot on bright, sunny days when you can see shadows at one side of your subject. You won't get your best pictures when the sun is right overhead.



For real close-ups, use black and white: With 3000 speed film in the camera, set the lens to $3\frac{1}{2}$ ft. You can then get sharp pictures of objects about 30 in. from the lens. Don't try this with flash.

FLASH PICTURE HINTS

Stick to 5 ft., if possible: For all pictures of one or two (even three) people, stand 5 ft. away. For larger groups, back up a bit. The longest distance for flash pictures is about 8 ft.



Pick a good background: Always try to have a light colored background a few feet behind your subject. This is most important if you are closer than 5 ft.



Line up groups: Try to have everyone about the same distance from the camera so they'll all be lighted evenly. If some are nearer to the camera than others, parts of your picture will be much too light or too dark.



Spare the eyes: Let your subjects look elsewhere than right at the camera and flash.



POSSIBLE PICTURE TROUBLES

Many white spots: This happens if you pull the yellow tab out too fast. Try to pull the next tab slower, but steadily and without stopping or slowing down.

If you have trouble pulling the yellow tab out smoothly, try the method shown at the bottom of page 21.



One corner missing: You pulled the yellow tab out crookedly, instead of straight. This can happen if you jerk the tab out very fast, or if you hold the camera the wrong way while pulling the tab. To stop this trouble, hold the camera and pull the tabs as shown on pages 12-13.

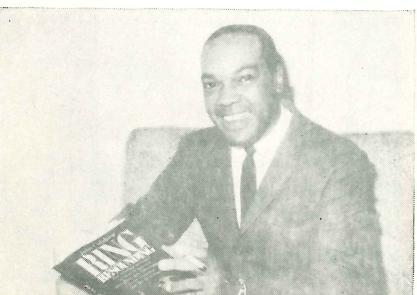
Two corners missing: You probably pulled the yellow tab out too fast. This is most likely to happen in cold weather. Always pull the yellow tab out smoothly and only medium fast.

Broad streak: One or more running across the short width of the picture. You stopped or slowed down in the middle of pulling the film to start development. Pull the film straight out in one smooth move.

Usually, the streak is not as easy to see as the one shown here.



Black and white prints gray and muddy; color prints with weak colors: You didn't develop the picture for the full time given in the film instructions. Remember, in cool weather you must develop black and white pictures longer and use the Cold-Clip for color pictures. See the film instructions for details.



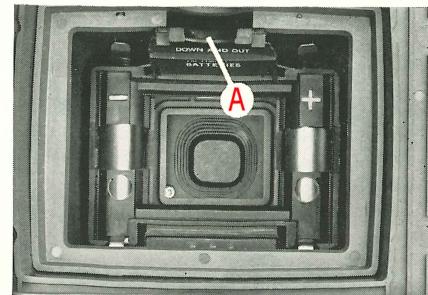
Overall bluish or reddish tint: If you develop for too long a time, color pictures will look too blue overall. Pictures with a definite pink or reddish tint probably were not developed for the full recommended time.

CHANGE BATTERIES EVERY YEAR

There are two batteries for the electric eye and to fire the flashcube. They should be changed once a year. If they get weak you will get all-black pictures.

The battery holder is marked with plus + and minus - signs to show how the batteries should be placed.

Take hold of the finger grip (A) on the holder latch. Pull down to unlatch it.



The holder swings out on a hinge. Tip the camera, and the batteries will slide out. Put in new batteries of the same kind, in the same positions.

To replace the holder, push it back up until the latch snaps into place.



CAUTION: The Polaroid Land process uses a caustic jelly which is safely packed inside sealed containers within the metal-plastic pack. If accidentally you should get some of this jelly on your skin, wipe it off immediately. To avoid an alkali burn, wash the area with plenty of water as soon as possible. **It is particularly important to keep the jelly away from eyes and mouth.** Keep discarded materials out of reach of children and animals, and out of contact with clothing and furniture, as discarded materials still contain some jelly.

GENERAL CARE, CAMERA AND FILM

Protect film and camera from heat: Film can be damaged by heat, even if it is in a sealed package. After the film has been put in a camera it is also important to protect it from dampness and humidity.

Don't leave a loaded camera or packages of film in direct sunlight. Remember that the glove or luggage compartment of a car can get as hot as an oven. If you store film or a loaded camera in a closet, keep it near the bottom where it's cooler.

Don't remove film from its sealed bag until you are ready to use it.

How to clean the lens: Breathe on it to dampen the surface, then wipe it lightly with clean, dry absorbent cotton. **Never** use silicone coated eyeglass tissues. Clean the viewfinder in the same way.

COPIES AND ENLARGEMENTS

It's easy to get copies and enlargements, both in color and black and white. If there is an order form packed with your film or camera, use it to order copies. If you don't have an order form, ask your dealer for information, or write to the nearest Polaroid office listed in the back of this book.

The reproductions are sharp, clear, and remarkably faithful to your original Polaroid picture. In addition to copies, beautiful mounted enlargements can also be made in various sizes. They make handsome gifts for birthdays or anniversaries. Service is prompt and convenient, and the cost is moderate.

FOR MORE INFORMATION

If you have any problems with the camera or film that are not explained here, write to Polaroid Customer Service. In the United States, the address is Customer Service, Polaroid Corporation, Cambridge, Mass. 02139. In any other country, write to Customer Service at the nearest Polaroid office (see next page for

addresses). Send sample pictures with full information and, most important, state what model camera you have. Please be sure to include a clearly printed or typewritten address.

WARRANTY

If, through any human or machine error at time of manufacture, any part or workmanship in this camera proves defective, we will without charge repair it or, at our option, replace it with a camera carrying this warranty, providing the camera is shipped by prepaid transportation to one of the authorized repair stations listed on the next page. This warranty covers the camera for one year from date of original purchase.

The warranty does not cover (and charges will be made for) batteries or repairs required to correct damage from battery leakage, accident, dropping, mishandling, wear and tear, or rough or heavy use. Only authorized repair stations have the properly trained staff, and the approved tools, testing equipment, and parts to repair these cameras. No reimbursement can be made for repair charges made by non-authorized repair stations. Tampering with the camera, or having it repaired by a non-authorized repair shop, voids the warranty and charges will be made for any subsequent work required.

No liability is assumed for film or flashbulbs which may be spoiled by a camera failure. Any operating difficulty should be reported at once to prevent film waste.

If it becomes necessary to return your camera for repair, your dealer can do so for you, or you may ship it direct to the repair station located nearest to you. Pack the camera carefully in its original protective box for safe travel, and mail it by prepaid INSURED parcel post. Enclose a note describing the reason for the return and/or pictures illustrating the problem.

POLAROID REPAIR STATIONS AND OFFICES

CALIFORNIA

Polaroid Corp.
875 Stanton Road
Burlingame 94010
Polaroid Corp.
2040 E. Maple Avenue
El Segundo 90245

GEORGIA

Polaroid Corp.
3720 Browns Mill Road, S.E.
Atlanta 30315

ILLINOIS

Polaroid Corp.
2020 Swift Drive
Oak Brook 60521

IOWA

Polaroid Corp.
2801 Bell Avenue
Des Moines 50321

MASSACHUSETTS

Polaroid Corp.
89 Second Avenue
Waltham 02154

NEW JERSEY

Polaroid Corp.
P. O. Box 607
W-95 Century Road
Paramus 07652

OHIO

Polaroid Corp.
4640 Manufacturing Avenue
Cleveland 44135

TEXAS

Polaroid Corp.
9029 Governors Row
Dallas 75247

PUERTO RICO

Francisco N. Castagnet, Inc.*
621-623 Fernandez Juncos Avenue
San Juan 00903
Attn. Walter Fleischer

AUSTRALIA

Polaroid Australia Pty. Ltd.
2 Smail Street
Ultimo, N.S.W. 2007
Mailing address:
P. O. Box 335
Broadway, N.S.W. 2007

BELGIUM

Polaroid (Belgium) S.A.
12-16 rue de la Victoire
Brussels 6

CANADA

Polaroid Corp. of Canada, Ltd.
350 Carlingview Drive
Rexdale, Ontario

ENGLAND

Polaroid (U.K.) Ltd.
Office, Rosanne House
Welwyn Garden City
Hertfordshire
Repairs, Huggins Lane
Welham Green, near Hatfield
Hertfordshire

FRANCE

Polaroid (France) S.A.
57, rue de Villiers
92-Neuilly sur Seine

GERMANY

Polaroid GMBH
Königslicher Strasse 15-21
6 Frankfurt/Main-Niederrad 1

ITALY

Polaroid (Italia) S.p.A.
Via dei Cignoli 9
20151 Milan

JAPAN

Nippon Polaroid Kabushiki Kaisha
Mori Bldg. No. 6
32, Nishikubo Tomoe-cho
Shiba, Minato-ku
Tokyo

MEXICO

Michelmex S.A.*
Apartado 6
San Bartolo
Mexico D.F.

THE NETHERLANDS

Polaroid (Nederland) N.V.
Office, Maassluisstraat 258
P. O. Box 9167
Amsterdam-W. III
Repairs, 24 Markt
Enschede

SOUTH AFRICA

Frank & Hirsch (Pty.) Ltd.*
P. O. Box 1803
Bree and Nugget Streets
Johannesburg

SWITZERLAND

Polaroid A. G.
Hardturmstrasse 175
Zurich 8037

*Authorized Repair Station

In addition to Polaroid's own repair stations listed here, there are a number of authorized repair stations in the U.S.A. and Canada. To locate the one closest to you, write to the nearest Polaroid repair station or office or to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139.

Six rules for success with this camera.

- 1. Outdoors in daylight:** Always have the light on the subject coming from behind you or from the side (see page 8).
- 2. Indoors:** Always use flash for indoor pictures.
- 3. With flash:** Always try to have a light colored background a few feet behind your subject, stand 5 ft. away, and use the 5 ft. Color Spot to measure distance (see page 10).
- 4. For tab pulling:** Always hold the camera by the handle, not by the body (see page 12).
- 5. When developing:** Always develop pictures for the full time given in the film instructions (see page 18).
and
- 6. Most important of all:** Always keep the developer spreader clean. If it is dirty, you will not be able to develop your pictures (see page 20).